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honor, while the King, crowned on head and dressed in full armor, as if for battle, issues from the Cathedral, surrounded by all the splendor of a Court panoply, to the accompaniment of a grand procession march, which Meyerbeer might have written (and which is very like Meyerbeer); where the deputies from oppressed Flanders offer their petition to the King, which is indignantly and unceremoniously rejected; where Don Carlos, interceding for them, is commanded to give up his sword, which he only does at the unanticipated solicitation of his bosom friend, the Marquis de Posa; where the Marquis is thereupon forthwith created a Duke, the people renew their rejoicings, and the monks their terrible anathema; and where, while the flames rise from the place of torture, the Flemish deputies express their horror, and the King and Queen, followed by the courtiers, depart to witness the *auto da fe*, while "a voice from above" in the English version, "*une voix dans le ciel*" in the French (in either case a voice from behind the scenes), administers words of consolation to the burning heretics—is surpassed in grandeur and variety of effect, in ingenious contrivance, and perfect carrying out, by nothing of the kind that has been witnessed at the Royal Italian Opera. Equal credit is due to Mr. Mat Morgan, for his beautifully-painted scene, to Mr. A. Harris for the picturesque and skilful manner in which he has grouped and set the whole in motion, and, last, by no means least, to Mr. Costa, his orchestra and chorus, for the masterly way in which the music that illustrates the exciting scene is directed and performed.

The distribution of characters in *Don Carlos* is as efficient as the resources of the theatre will allow. Mdle. Pauline Lucca plays the unhappy Queen; M. Petit, the cruel and superstitious King; Signor Naudin (Meyerbeer's Signor Naudin), the luckless Don Carlos; Signor Graziani, the Marquis de Posa, his attached and constant friend; Mdle. Frizzi, the intriguing Princess Eboli; Mdle. Ackermann, the Page, Tebaldo (Thibault); and Signor Bagagiolo, with a voice more musical than his name, the Grand Inquisitor—who, "blind and ninety years of age," leans constantly on a staff, as fixed and immovable as fate. But to the performance of these able and zealous artists we must refer when we speak in detail about the music of Signor Verdi.

WHAT IS IT TO BE MUSICAL?—You will not be so, if your eyes are fixed on the notes with anxiety, and you play your piece laboriously through; you will not be so, if (supposing somebody should turn over two pages at once,) you stop short and cannot proceed. But you will be so if you can almost foresee, in a new piece, what is to follow, or remember it in an old one; in a word, if you have not only music in your fingers, but also in your head and heart.—Schumann.

MUSICAL ACCOMPLISHMENTS IN PA.—I attended a social party on the banks of the Beaver river in Western Pa. recently, and during the evening a young gentleman was presented with a music book and requested to sing a song by one of the fair sex. After looking at it, and clearing his throat, he remarked, "I usually obtain the sound from an instrument or a fork," upon which the young lady remarked to a boy near by, "Waiter, run into the kitchen and bring the gentleman a fork." Of course there was more laughing than singing for a while.

VIENNA.

Mdle. Antonie Labitzky, from the Frankfurt Stadt-theater, and daughter of the well-known conductor, has been singing at the Carl-theater with undoubted success.—Mdle. Gallmaier has recovered from the accident with which she met some short time since, and continues to appear every evening in *Die Grossherzogin von Geyolstein*.—The raw, and almost autumnal, weather has proved so propitious to Theatres and Music Halls, that the receipts for May were equal to those for December. This was a very satisfactory state of things for the different managers, but, on the other hand, the numerous vocal associations of the capital came, more or less, to grief, on the trips they took last month. The members would leave early in the morning, signing and in the highest spirits, but the poor fellows generally returned in the evening dumb as fishes, and with noses blue from the cold, having been drenched to the skin, or buried in a snow storm in the midst of the hills.—According to what may be considered trustworthy authority, Sig. Salvi has received a most flattering letter, from a very high quarter, praising him for his past exertions, and promising that he shall still continue as manager in the new Operahouse as he has been in the old. This will, doubtless, make up, in some degree, for the frequent and malicious attacks which are published against him in the Viennese papers, and which are often not merited.—Herr Herbeck has been seriously ill, but is, at present, quite well again.—The new venture of a People's Theatre, under the management of Herr Löpl, came lately to an end, after the modest number of three performances, the last of which was given to a beggarly account of empty boxes, pit, and gallery. Despite of this, similar establishments, under the names of "*Singspielhallen*," "*Volks-theater*," and "*Restaurations Chantantes*," keep springing up like mushrooms. A certain Herr Berg, editor of the comic paper entitled *Kikeriki*, has obtained a licence for a place of this sort, thanks to the intercession of Herr Beust, the Minister of State.—A concert for the benefit of the Schubert Monument Fund was to be given on the 27th ult., by the Männergesangverein, in conjunction with Herren Joseph and Eduard Strauss.—The labors of the various artists employed on the embellishment of the Imperial Operahouse are progressing satisfactorily. The medallions in the panels of the window-openings, painted by Professor Radnitzki, Herren Cesar and Preleuthner, are completed; the same is the case with the busts in the saloon by younger artists; the bas-reliefs by Preleuthner, for the stairs leading to the boxes; and the marble statues, by Professor Ferrari, for the Court staircase. Nearly completed are the models of the large Pegasus groups by Pilz; a group, the size of life, for casting; the models of the seven statues for the grand box staircase, by Herr Joseph von Gasser. The models of eight marble statues, by Herr Hanns Gasser, are already finished, and the statues themselves commenced. The models, also, for the proscenium and auditorium, pit and ceiling; as well as for the ceiling and arching of the other decorated parts of the house, for the chimney pieces and ornaments on the portals—the former in Carrara, the latter in Grisignano and Momiano marble—are likewise completed. Finally, Professor Hähnel is busy with the models for the sculptorial decoration of the *loggia*. In

the pictorial department the decoration of the roof of the *loggia*, and a painting for the facade, by Professor von Schwind, are finished, while the remaining paintings will be so in the course of the present year. The ornamental work by Herr Sturm is nearly finished. The cartoons, by Professor Schwind, for the lunettes of the saloon, illustrating scenes from the operas of celebrated masters, whose busts will be placed near them, and for two paintings for the ceiling, are completed, and are being carried out. The cartoons, also, by Professor Edward Engerth, for the frescoes in the Imperial suite of rooms, are ready, and the frescoes themselves begun. The same is true of the cartoons, "*Orpheus*," by Professor Edward Engerth, and "*Iphigenie*," by Professor Swoboda, for both staircases leading to the Imperial boxes and of those for the grand public box staircase ("*Opera Seria*," "*Opera buffa*," and "*Ballet*," by Herr Dobiaschowsky). The allegorical paintings on the roof of the auditorium (the Feelings awakened by Music, with emblems of the latter) are, with the exception of those of the proscenium ("*Day and Night*"), finished, having been executed according to the designs of the late Herr Rahl, by his pupils Herren Griepenkert and Bitterlich. The paintings will be fixed in their places directly the ceiling is ready. The colored sketches for the two drop-scenes ("*Orpheus*," designed by the late Herr Rahl, and "*The various Kinds of Music*," by Herr Lantberger) are likewise completed. They also are by Herren Griepenkert and Bitterlich. The compositions, by Matjera, for the ceilings of the Imperial suite of rooms, are finished, and sketches for eleven lunettes of the entrance vestibule in progress.

MUNICH.—In celebration of Herr Richard Wagner's 54th birthday, Herr Joseph Gungl got up a grand concert, at which several of Herr R. Wagner's compositions, such as the prelude to *Die Meistersinger von Nürnberg*, *Das Liebesmahl der Apostel*, &c., were played. Herr Tichatscheck was to have sung in the coming "model performance" of *Lohengrin*, but gave such little satisfaction on his first appearance, in another opera, that his further services were dispensed with.

BERLIN.—On the 25th ult. the members of the Sing-Academie gave a special performance in celebration of the fiftieth year that their director, Professor Grell, has belonged to the Association. The Queen wrote to the Professor, expressing the interest she took in the event. When the hero of the day entered the hall, the audience and the singers rose, the latter striking up the "*Gloria*" from his sixteen-part Mass. Professor Bellermann then spoke a few words to the effect that their appreciation of what Professor Grell had done for art was to be expressed by thanksgiving to the Dispenser of all Good, and, therefore, "*Glory to God on high*" was the first thing sung. This was followed by a Festival-Cantata, during which some fair solo singers handed the respected master—who has long been decorated with the order *pour le Mérite*—a golden laurel wreath. The remaining compositions were by former directors of the Institution: Fasch, Zelter, and Rungenhagen. The performance wound up with Grell's "*Te Deum*." At the conclusion of the concert, a beautiful album, containing the portraits of all the members of the Association, was presented to the Professor; there was afterwards a banquet.